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Four exhibitions were opened by the reception of December 12. The exhibition of the Society of Western Artists occupied two galleries. Much individuality was displayed and the exhibition was about divided in figure and landscape interest. The Corporation of the Fine Arts Building Prize, five hundred dollars, was awarded to William Wendt for his painting "Sunny slopes." Honorable Mention was given to "The breakfast," by Karl Albert Buehr.

Mr. John Lavery, the distinguished London painter, exhibited thirty-seven paintings, many of them very large in size. Of particular interest were his landscapes and those paintings which showed him working out such modern problems as that of the figure out of doors.

Mr. Oliver Dennett Grover, of Chicago and Florence, Italy, exhibited a fine gallery of landscapes, and showed himself a refined and accomplished painter. Mr. Grover is also a portrait

painter, but chose to limit this exhibition entirely to landscapes.

The fourth exhibition was that of the Art Students' League of Chicago. It was made up largely of small sketches, the illustrations most nearly approaching a professional standard. The following prizes were awarded:

First W. O. Goodman Prize of fifty dollars to Charles A. Wilimovsky for group of paintings.

Second W. O. Goodman Prize of twenty-five dollars to William Vytalil for group of paintings.

First Claire Stader Prize of fifteen dollars to Edith Emerson for "Portrait sketch."

Second Claire Stader Prize of ten dollars to Milton R. Newman for "An old time farm house."

Art Students' League Prizes to Grace Lyner White for design "Flower study;" to Hazel Frazee for black and white "The swimming hole;" to Grace Hoerger for sculpture "Lioness."

Honorable Mention to Ben Hallberg for "The spreading elms," and to George Weisenburg for "The summer shack."

## NOTES

**C**OLYN DE COTER — The early Italian, Dutch and Flemish paintings lent by Mr. Martin A. Ryerson, have for many months formed the most important part of the second gallery of Old Masters. Mr. Ryerson's most recent loan is the early Flemish "Madonna with Angels" reproduced on the opposite page. This quaint and beautiful Madonna was reported on by Dr. Max J. Friedländer in the *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1908, in the course of a discussion of Bernaert van Orley and other early Brussels painters.

Dr. Friedländer attributes Mr. Ryerson's painting to Colyn de Coter, who worked in Brussels during the second half of the XV century, on account of its significant points of similarity to a signed painting by that artist in a church at Vieure, near Moulins, France. There

is but one other signed work by Colyn de Coter, a painting now in the Louvre; but several others have been attributed to him.

The Virgin in a red robe is placed against a curtain of olive green. The coloring of the entire picture is rich and harmonious. Dr. Friedländer calls attention to interesting primitive features such as the rather expressionless conventional heads, high and narrow, with their parts, especially eyes and nose, too small in proportion to the whole; the slight projection of the nose, and the very small nostrils; the folds of the garments showing many parallel lines. The artist seems afraid of empty spaces and gives a bird's eye view perspective in which all flat surfaces apparently ascend. The painting has much primitive charm and will repay minute observation.



COLYN DE COTER—MADONNA WITH ANGELS  
(58½ in. x 34 in.)

LENT BY MARTIN A. RYERSON

ANTIQUARIAN SOCIETY—The members of the Antiquarian Society held a reception in their rooms, galleries 45 and 46, the afternoon of Tuesday, December 17, and placed on view important recent acquisitions. Among the interesting additions to the collection is a votive offering of the XVII century, the gift of Miss Mildred Blair; Renaissance chest, gift of Robert Allerton; French Renaissance cupboard, Gothic buffet, chairs from the XVI to the XVIII century, including two from the studio of Rubens; French Gothic bench or stall of the XV century; Persian cover, gift of Mrs. Malcolm Caruthers.

During the month of January the Antiquarian Society will hold a special exhibition of textiles lent by Messrs. Bacri of Paris, Mr. Henry Golden Dearth of New York, and Mrs. Chauncey J. Blair of Chicago.

STATUE OF A SAINT—From the many new specimens of medieval and Renaissance sculpture lately acquired by the Antiquarian Society we select one for illustration (first page). The very slight injuries and repairs of this Franco-Flemish statue scarcely deserve mention. Fillet, gospel volume, and palm branch are the attributes of many martyred virgins. One may think of Princess Catherine of Alexandria mastering the scriptures. The composition hovers between late Gothic and northern primitive art, between the schools of France and Flanders. It also occupies a place close to the boundary line between sculpture and painting. The broken folds of turquoise drapery, the quaint gracility of the young saint's body, members and face, and the yellow flow of her undressed hair under its jewelled fillet, would befit a painted triptych by Quintin Massys (1466-1530).

The Flemish twist of French and Burgundian sculpture, painting and tapestry,

in the XIV and XV centuries, is too familiar for the pictorial, Flemish note to surprise us in a French work of that period. The primitive image carver's drawing is questionable. So is Holbein's at times. But the modelling is exquisite, and deserves the perfection of lighting.

A. E.

THE SCAMMON LECTURES will be delivered February 24 and 27, and March 3 and 6, by John W. Alexander, the distinguished artist, now President of the National Academy of Design. The general subject is "Painting as a profession," treated in four discourses, addressed respectively to the student, the artist, the critic and the public.

MUSEUM GUIDANCE—Mrs. Herman J. Hall who was some months ago appointed a museum instructor, has returned from Japan and will begin her work the first of January.

MR. CARPENTER—Mr. N. H. Carpenter, Secretary of the Art Institute, has been chosen Treasurer of the American Federation of Art, of which Mr. Robert W. DeForest of New York is President and Miss Leila Mechlin of Washington, Secretary.

SUNDAY HOURS—For the last two months the galleries of the Art Institute have been open Sunday evenings from 7 to 10 free. The public has appeared slow to apprehend this, but has been informed by advertisements and signs, and the attendance has been about 1000 on each of the last few Sunday evenings. The free opening has now been made continuous Sundays from 12:15 to 10 p. m.

JOAN OF ARC—The large decorative painting of Joan of Arc by Boutet de Monvel has been removed from the center of the building to the northwest gallery of the main floor, Room 12.